

THE DEER SIX AFFAIR

The Man From

U.N.C.L.E.

THE JUDAS GOAT AFFAIR

Prod. #8488

Executive Producer:
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A
GOLDWYN-MAYER
TELEVISION
Presentation

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NOTE: "The Judas Goat Affair" has been changed to
"The Deep Six Affair"

8-29-67

The Man From
U.N.C.L.E.

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Script dated: August 24, 1967

Name changes:

FROM:

COMMANDER NEWMAN

LENORA ADAMS

TO:

COMMANDER KROHLER

LAURA ADAMS

The Man From
U.N.C.L.E.

The Judas Goat Affair

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TEASER

FADE IN:

EXT. LONDON - A SERIES OF STOCK SHOTS ESTABLISHING THE CITY - DAY 1

The skyline with faithful Big Ben chiming the hour. A bobby directing traffic with its conglomeration of buses, cars and minicabs. The pedestrian flow of striped pants, umbrellas, and miniskirts.

ZIP TO:

EXT. A LIMEHOUSE STREET - DAY 2

featuring an oriental restaurant and the docks in the b.g. CAMERA ZOOMS toward the restaurant.

INT. A CELLAR ROOM - DAY 3

It's sparsely furnished with a table and some chairs. Armed THRUSH AGENTS stand guard over SOLO and BRIAN MORTON, who are tied to chairs. Morton is the top British UNCLE agent--young, handsome, and tough. Standing at the table studying a set of plans is COMMANDER NEWMAN, the THRUSH leader. He's a Germanic type with a weather-hardened cruelly handsome face. He has an air of complete superiority. He glances at his wrist watch.

NEWMAN (Irritated)

My customer should have been here by now.

SOLO

We'll be glad to go look for him.

NEWMAN

I'm sure you would.

BRIAN

Undoubtedly your man is caught in the London traffic. It may be days before he arrives.

3
CONT'D
(2)

* KROHLER

If he doesn't show up within ten minutes, I'll kill both of you.

EXT. RESTAURANT - MED. SHOT - DAY

4

as a limousine pulls up to the curb. A UNIFORMED CHAUFFEUR gets out and opens the door of the limousine. MR. YU, an elderly oriental businessman, gets out and moves toward the restaurant, carrying a briefcase.

* INT. CELLAR ROOM - ANGLE - KROHLER

5

as the phone BUZZES. Krohler picks it up.

KROHLER (into phone)
Yes?...Bring him down.

He hangs up, looks to Solo and Brian.

KROHLER
You're lucky.

INT. HALLWAY IN RESTAURANT

6

An oriental fountain, complete with carved birds and fish, is set in a wall. Mr. Yu and a THRUSHMAN enter the SHOT. The man turns the tail of the carved fish. The entire section of the wall containing the fountain swings out, revealing a descending staircase behind it. Mr. Yu and the man enter through the opening. The fountain swings into place behind them.

INT. CELLAR ROOM - ANGLE DOOR

7

A knock is heard.

NEWMAN (to one of the
THRUSHMEN)
Let them in.

The man crosses to the door and opens it to admit Mr. Yu and the THRUSHMAN. Mr. Yu looks around the room. He gives a slow bow to Newman.

YU
You are Commander Newman?...
Accept my apology for my lateness.
(Takes a gold watch from
his vest pocket, winds it
and adjusts it)
I had to wait for authorization
from my superiors to negotiate
the purchase of these men.

ANOTHER ANGLE

8

NEWMAN
A million pounds for each of them.

YU
But we're giving you fifty million
for the submarine plans.

NEWMAN
Don't try to haggle with me. Solo's
the top U.N.C.L.E. agent in America
and Brian Morton's Number One in
England. If THRUSH put them on the
open market, we'd get twice the
amount.

YU (a beat as he
considers; then, bowing
slightly)
The price will be paid. And now,
may I see the plans?

NEWMAN
Of course.

He moves to the table with Yu and shows him the plans. Yu takes his time looking through them.

NEWMAN
They're all there. And the expecta-
tions for the submarine are even
higher than we led you to believe.
It can travel at a hundred knots an
hour thirty thousand feet below the

YU
Excellent, Commander.

8
CONT'D
(2)

He rolls up the plans and puts them into a cardboard cylinder. He takes out the gold watch again and checks it.

NEWMAN
And now, the money.

YU (smiles)
I'm sorry. I must disappoint you.

He suddenly throws his watch on the floor. SOUND of a small explosion.

ANOTHER ANGLE

9

as a thick cloud of red smoke rises from the watch on the floor and obscures the scene. SOUNDS of action: chairs being knocked over. Someone is hit and shouts in pain.

NEWMAN (shouting)
Get to the door. Don't let them get away!

SOUNDS of scuffle continue.

CLOSE A VENTILATOR HIGH IN A WALL

10

Smoke swirls up through it. CAMERA TILTS DOWN and PANS the room. Through the clearing smoke, we see a couple of THRUSHMEN on the floor. Newman and the others react as they see Solo, Brian, and Mr. Yu have disappeared. Newman looks frantically at the table.

NEWMAN
The plans! They're gone!

Newman leads the rush to the door.

INT. HALLWAY

11

as the section containing the fountain swings open. Solo, Brian, and Mr. Yu come running out. They stop short as they see:

THEIR POV

12

TWO THRUSHMEN rush into the SHOT with automatic weapons in their hands. SOUND of a shot. One of them drops while the other opens fire. CAMERA PANS to the fountain where Brian and Solo are crouched behind Mr. Yu who holds a pistol in his hand. Bullets rake the wall behind them.

ANOTHER ANGLE

13

featuring the THRUSHMAN firing at the group. Suddenly the SOUNDS of another automatic weapon are heard. The man starts to turn and drops in his tracks. The uniformed chauffeur runs into the SHOT with his smoking U.N.C.L.E. weapon in his hands.

ANGLE MR. YU

14

as he rises.

MR. YU

Let's go!

Solo and Brian follow him quickly as the fountain section starts to swing open. CAMERA PULLS BACK to include the chauffeur who sprays the opening with his weapon. The fountain section slams back into place. The chauffeur runs off to join the others.

EXT. RESTAURANT - DAY

15

as Solo, Brian, and Mr. Yu come running out. They are followed by the chauffeur. All run to the limousine at the curb and jump into it. Commander Newman and two THRUSHMEN come running out of the restaurant as the limousine roars out of the frame. They start firing at the car.

ZIP TO

INT. SPEEDING LIMOUSINE (PROCESS) DAY

16

City streets flash by. The chauffeur is at the wheel. Mr. Yu sits between Brian and Solo on the rear seat.

YU (to chauffeur)
You can slow down now.
(To Solo and Brian)
You were fortunate I was able to
detain the genuine Mr. Yu.

Mr. Yu starts to peel off make-up and we see that he is ILLYA KURYAKIN.

SOLO (Nonchalantly)
You didn't fool me for a moment.

FADE OUT.

END TEASER

ACT ONE

FADE IN:

INT. U.N.C.L.E. COMPUTER ALLEY
VARIOUS CUTS.

17

ESTABLISHING the usual frenetic pace of the command post. Teletypes, switchboards, radio transmitters, and computers with their accompanying human operators work busily, receiving and dispensing their information.

ANGLE WAVERLY

18

as he moves to a teletype. The TELETYPE OPERATOR tears off a message and hands it to him. WAVERLY reads it and nods his satisfaction.

WAVERLY (to operator)
Send this reply... Waverly to Solo
and Kuryakin. Your report on completion of assignment received.

The operator types out the message as Waverly dictates.

WAVERLY (continuing)
We will close the file on THRUSH
OPERATION "Deep Six." Return to
New York for reassignment. No further reply requested.

Waverly nods to the operator and moves off with CAMERA FOLLOWING. Waverly stops at a radio operator's table and glances through some messages on the table. LISA enters the shot with an envelope in her hand.

LISA (handing the envelope to Waverly)
A courier just delivered this, sir.
From agent Brian Morton in London.

WAVERLY
Oh? I was just on the teletype to Solo.
(opens the envelope and scans the message. He reacts with alarm)

LISA (concerned)
What is it, sir?

WAVERLY

The next flight for London, Miss Rogers. Find out when it leaves.

18
CONT'D
(2)

LISA

Yes, sir.

He moves briskly toward the teletype, as Lisa steps to a Communications panel in b.g., picks up a phone.

ANGLE THE TELETYPE MACHINE

19

as Waverly steps to the machine.

WAVERLY (to operator)

Quickly! Send this to London.
Waverly to Solo and Kuryakin...

The operator begins typing.

WAVERLY

Disregard the last message..Remain
in London until further orders..
That's all...Wait a minute...

(looks at message in his hand)

Add this...Assemble a dossier on a
Miss Lenora Adams. But do not let
agent Morton know you are doing so....
End of message.

Waverly turns to Lisa as she rejoins him.

LISA

An U.N.C.L.E. jet is leaving for
London in four minutes.

WAVERLY

Tell them to hold it for me.

He moves off quickly, leaving Lisa looking nonplussed.

ZIP TO:

EXT. AN AIR FORCE JET (STOCK) - DAY

20

as it streaks across the sky.

21-26 OUT

EXT. U.N.C.L.E. HEADQUARTERS - LONDON - DAY (STOCK) 26X1

a skyscraper, superimposed on which is the appropriate legend.

27-29 OUT

INT. BRIAN'S OFFICE - VERY CLOSE SHOT

30

of Waverly's hand slapping a letter down on a desk top. CAMERA PULLS BACK. We're in Brian Morton's office. Brian is seated behind his desk facing Waverly. Standing nearby are Solo and Illya. Waverly shoves the letter closer to Brian.

WAVERLY

Your letter of resignation... I won't accept it.

BRIAN

You don't have a choice, Mr. Waverly.

WAVERLY

Mr. Morton, you are the Number Four agent in the U.N.C.L.E. organization. The head of operations for England and the continent. And I can't allow you to --

BRIAN (cutting in,
shoving the letter toward
Waverly)

I have a rather good reason. And I stated it quite succinctly.

WAVERLY

Yes. You intend to get married... to a Miss Lenora Adams --

ANGLE SOLO AND ILLYA

31

They exchange reaction glances.

BACK TO WAVERLY AND BRIAN

32

WAVERLY (accusingly)

...in the middle of an assignment!

*

* ANOTHER ANGLE

33

BRIAN (reacting. He rises)

But the affair's ended, sir! We returned the submarine plans to the Admiralty Documents Division.

WAVERLY

What about the submarine itself...
An obvious target for THRUSH sabotage.

BRIAN (defensive)

We've set up new Security measures, and --

WAVERLY (cutting in)

There can be no real security as long as Commander Newman is at large...
Mr. Morton, I'm asking you to stay on only until the submarine has its test run...

Brian looks at Waverly for a moment, then at his letter on the desk. Long beat, then he drops the letter into his desk drawer.

BRIAN (capitulating)

All right...I'll stay until the boat's in the water.

WAVERLY

I knew I could count on you.
(smiles)

Well now that that's settled I'd like to meet your fiancée and offer my best wishes.

BRIAN (a beat.

What's Waverly up to?)
I'll be glad to introduce you...
after our wedding.

Waverly shows a small reaction.

ZIP TO:

EXT. SMALL BOAT DOCK - CLOSE SHOT - TWILIGHT -
(SHOOT DAY)

34

In swirling fog (if possible), flashlight beam pointed directly at the CAMERA. It blinks off, then on again. SOUND of an outboard motor approaching is heard. A distant foghorn occasionally is HEARD.

ANOTHER ANGLE - MED. SHOT

35

An elderly Oriental wearing foul-weather gear is seen holding the flashlight. This is the real Mr. Yu. Standing with him are two more Orientals, young and tough-looking fishermen types. There is fishing gear on the dock. All three men are looking into the foggy semi-darkness toward the source of the outboard motor SOUND.

REVERSE ANGLE

36

as the SOUND of the motor stops abruptly. Through the fog a small boat appears and makes contact with the dock. We see Commander Newman at the tiller of the boat.

ANOTHER ANGLE

37

as the young Orientals give him a hand onto the dock. One of them loosely ties Newman's boat to the dock. Newman and Yu stare at each other.

NEWMAN (as though password)
The fish won't bite until dawn.

YU
Then I shall have to wait all through the night.
(as both men relax)
So you are Commander Newman.

NEWMAN
At your service, Mr. Yu.

YU
The authentic Mr. Yu. I've been in touch with your superior.

NEWMAN (concerned)
There was no need to...

YU

He assured me you'll still be able to deliver the plans.

(a touch of threat)

I pray he wasn't being overly optimistic.

37
CONT'D
(2)

NEWMAN

You don't have to worry.

YU (looks up at Newman)

It is you who should worry, Commander Newman. Your superior asked me to inform you that unless the plans are in your possession within twenty-four hours, I shall conclude the deal with your replacement.

ANOTHER ANGLE

38

as Newman reacts. He glares at Yu angrily.

NEWMAN (a beat)

All right... Twenty-four hours!

He starts to turn toward his boat.

YU (wryly)

Good fishing, Commander.

Newman climbs into the boat and yanks at the starter on the outboard motor. The fisherman type who tied the boat to the dock releases it.

CLOSE - MR. YU

39

SOUND of the outboard motor starting and slowly diminishing in volume as it goes.

ZIP TO:

INT. A SOHO NIGHT CLUB - WIDE ANGLE - FEATURING
DANCE FLOOR - NIGHT

40

English hippies, or their equivalent, dance -- in their fashion -- to the atonal blare of mod music.

THE CAMERA FINDS Brian and LENORA dancing closely in sharp contrast to those around them. Lenora is extremely beautiful and has a look of intelligence. She dresses a bit mod. The music stops. Some of the hippies continue to dance, but Brian and Lenora move off the dance floor.

40
CONT'D
(2)

ANGLE A CORNER TABLE - MED. SHOT

41

as Brian and Lenora enter the SHOT and sit at the table. The music begins again. Lenora looks off at the dance floor, but Brian toys with the ice in the empty glass in front of him. Lenore glances at him and notices that obviously his thoughts are elsewhere.

LENORA

What's bothering you, Brian? ---
Is it Waverly?

BRIAN

He came all the way from New York to make a point he could have made on the phone...And he's staying on in London.

LENORA

I don't see...

BRIAN

I know that old fox... He'd give his arm to keep me in the organization...
(determined)
Well, nothing he can do will make me change my mind.

EXT. SHIPYARD - NIGHT

42

Through a misty fog (again, if possible), we see a high barbed wire fence. Distant SOUNDS of a bell buoy slowly clanging and the occasional SOUND of a fog horn. CAMERA MOVES TOWARD the gate in the fence where TWO UNIFORMED GUARDS stand holding automatic weapons. A sign above them reads, "Fairchild Shipyards--No Admittance." CAMERA PANS AWAY from gate BACK to fence.

ANOTHER ANGLE - THE FENCE

43

Through the meshing of the fence we see another barbed wire fence, forming a patrol zone about five feet wide around the shipyard. TWO MORE GUARDS appear in the SHOT. Each has an automatic weapon on his shoulder and is walking a fierce-looking German shepherd dog on a chain. A searchlight slowly sweeps the patrol zone. CAMERA PANS AWAY from the fence to a small shed across the street from the entrance to the shipyard. We see Illya standing next to the shed, looking toward the fence. He has a small cat-carrier case in his hand.

HIS P.O.V. - MED. SHOT

44

The guards and the dogs between the two fences disappear into the fog as they move out of the SHOT. Illya stealthily moves into the SHOT and and kneels beside the fence. He produces a pair of wire cutters and starts snipping the fence wire near the ground. Suddenly, he throws himself flat as the searchlight sweeps the fence over his head.

CLOSER ANGLE

45

as Illya cuts a few more strands of the wire. He then takes a slim steel rod from his pocket. The rod has a small hook on the end of it. Illya pulls at the hook and the rod begins to telescope until it's about eight feet long. He leans it against the fence, then opens the cat carrier. He takes out a large battle-scarred tom cat. Snarling cat SOUNDS are heard.

ILLYA

I have great confidence in you,
my friend. You are more than a
match for two mere dogs.

He shoves the cat through the opening in the fence. It zooms out of the SHOT. Illya then inserts the telescopic rod through the mesh of the first fence.

CLOSE - TOP OF SECOND FENCE

46

We see a trip wire strung along the top of the fence. The telescopic rod with the hook on its end enters the SHOT and remains poised above the trip wire.

BACK TO ILLYA

47

Waiting and listening intently. Sudden SOUNDS of a yowling cat, followed by SOUNDS of dogs in fury.

ANGLE - THE GUARDS WITH DOGS - MED. SHOT

48

The guards struggle to hold onto the dog chains. Suddenly both dogs break loose and run off, barking furiously into the fog.

CLOSE - TOP OF FENCE

49

As the hook on the end of the rod snags the trip wire. The jarring, screeching SOUND of an alarm siren is instantly heard.

ANGLE - ILLYA

50

as he tugs at the telescopic rod. It's stuck! He yanks hard and it comes free. He starts collapsing it. Suddenly, he's caught in the blinding beam of a searchlight. Automatic weapon fire is HEARD. Illya hits the ground and rolls as the ground where he has been is ripped by machine gun bullets.

ANOTHER ANGLE

50X1

as Illya yanks a pistol from his pocket, takes aim and fires.

CLOSE - A SEARCHLIGHT

51

as it suddenly goes out.

BACK TO ILLYA

52

as he grabs the cat carrier and runs off.

ZIP TO:

INT. THE NIGHTCLUB - ANGLE BRIAN AND LENORA

53

They sip fresh drinks. They look at each other, oblivious to the noise of the music and the crowd. They lean toward each other and start to kiss.

ANOTHER ANGLE

54

as their lips meet. Sudden SOUND of a signal coming from the sender in Brian's pocket. Brian shows his annoyance and sits back.

LENORA (amused)

Your master's voice.

Brian shows his irritation.

LENORA (continuing)

You'd better answer it, dear.

Brian looks around in annoyance.

BRIAN (rising)

All right, I won't be long.

He gets up and moves out of SHOT.

ANGLE AT ALCOVE

55

off the dance floor. Brian enters the SHOT, looks about to make sure he is unseen.

CLOSE - BRIAN

56

as he takes out his communicator and speaks into it.

BRIAN

Morton here.

CUT TO:

CLOSE - ILLYA

57-61

seated in a car, holding a sender in his hand.

ILLYA

Kuryakin...There's some trouble
at the shipyard. An attempt
to sabotage the submarine.

INTERCUT BETWEEN BRIAN AND ILLYA

BRIAN (concerned)

How serious? Anyone hurt?

ILLYA

I don't know. I just got the
call.

BRIAN

Check it out and get back to me.

ILLYA

That's impossible! I can't take
charge without your written
authorization. You're chief of
this operation.

BRIAN

I can phone the shipyard and...

ILLYA (interrupting)

Mister Morton...no offense, but
whatever you're doing is secondary
to the job...I think you'd better
get over to the shipyard...Now!

BRIAN

Don't you tell me what my job is!
(a beat; then, bitterly)
All right. I'll see you at the
shipyard in ten minutes!

He clicks off his sender, and starts out of
the alcove.

ANGLE LENORA - AT TABLE

62

as Brian strides into the SHOT looking furious...
He gulps the remnants of his drink.

LENORA (alarmed)
What is it, darling?

Brian shakes his head. He takes some bills from
his pocket and puts them on the table.

BRIAN
Something's come up. I don't
have time to take you home.

ANOTHER ANGLE

63

LENORA (worried)
Brian...

BRIAN
There's no danger, Lenora...

LENORA
The last time you said that you were
wounded and held prisoner for almost
a week.

BRIAN (shakes his
head)
I think I can be back in an hour...
If not, I'll meet you at your flat...
(touches her chin)
It's really not serious, Lenora.

LENORA (a beat)
Please, darling...Be careful.

Brian nods and moves out of the SHOT.

ANOTHER ANGLE

64

Brian moves off through the hippies on the dance
floor with the CAMERA FOLLOWING. CAMERA PANS AWAY
from Brian to a bar where we see Solo wearing dark
glasses. He watches Brian leaving, then gets up
and moves through the mob of dancers.

BACK TO LENORA AT THE TABLE

65

as Solo enters the SHOT.

SOLO

Do you mind if I join you?

LENORA (coldly)

Yes, very much.

Solo sits across from Lenora.

SOLO

I'm Napoleon Solo.

LENORA (on guard)

And I'm definitely uninterested.

SOLO

I'm a friend of Brian Morton's.

LENORA

Oh? Then why did you wait
until he left?

SOLO

Brian and I are both associated
with a gentleman named Mr. Waverly.
Perhaps Brian has mentioned him?

Lenora doesn't signify that she does or doesn't.
She just waits for Solo to continue.

SOLO

I've been asked to take you to
a meeting with Mr. Waverly.

LENORA

I see...Then Brian's exit was
arranged?

SOLO (a judicious smile)

It was timely...

Lenora regards him closely, then starts to rise.
Solo helps her out of her chair. They move off
through the dancers. CAMERA PANS to another
table. We recognize Commander Newman sitting
with another THRUSHMAN. Newman looks after Solo
and Lenora and smiles to himself.

ZIP TO:

* INT. HOTEL SITTING ROOM - CLOSE - WAVERLY

66-67

standing.

WAVERLY

You're an intelligent woman, Miss Adams. A statement of fact, no flattery intended.

CAMERA BACK to show Laura looking out a window.

WAVERLY

I admit I would like Mr. Morton to remain with U.N.C.L.E....but I certainly accept his decision.

LAURA

Then why this meeting?

ANOTHER ANGLE - FEATURING SOLO

68

* He sits, taking it all in.

WAVERLY

For your sake. No woman should enter into marriage with an U.N.C.L.E. agent unless her eyes are wide open.

LAURA

My eyes have always been wide open, Mr. Waverly...I trust you're not going to run Brian down...

WAVERLY (shakes his head)

Mr. Morton and all U.N.C.L.E. agents are among the finest, most dedicated men in the world.

LAURA

But...?

WAVERLY

Take Mr. Solo here, for example. He has verve, intelligence, physical prowess. He's cool under fire...All in all, a man most women would find very attractive.

ANGLE - SOLO

69

SOLO (grins modestly)
Thank you, sir.

WAVERLY

But probably the worst possible
candidate for marriage.

(Solo loses his grin)

This applies to all U.N.C.L.E. agents.
Once married, they quickly lose their
luster. They become dull from missing
the excitement, adventure.

LENORA

Poor Brian. Well, thank you for the warning, Mr. Waverly. I see where I'll have to work extra hard to provide excitement for him.

69

CONT'D
(2)

She rises.

WAVERLY

I mean this sincerely.
You've still time to reconsider.

LENORA

Brian was right. You simply hate to lose him... I'm sorry, Mr. Waverly. Will you take me home, Mr. Solo?

Solo looks at Waverly, who nods.

WAVERLY (graciously)

Mr. Morton is a very lucky man.

LENORA (smiles)

Flattery, but I'll accept it as fact. Goodnight, Mr. Waverly.

She moves to the door with Solo following.

ZIP TO:

EXT. SHIPYARD - NIGHT - CLOSE SHOT

70

A flashlight beam illuminates the strands of wire fencing that had been cut by Illya. CAMERA PULLS BACK and reveals Brian with a flashlight in his hand. Illya and a guard are standing nearby.

BRIAN

Only the cat could have gotten through here.

ILLYA

Obviously the cat was used to create a diversion. Then the man scaled the fence. Luckily for us, he tripped the alarm wire on the second fence.

BRIAN (looking
toward second fence)

Maybe...Maybe he scaled the fence.

A SECOND GUARD enters the SHOT.

GUARD

We've covered the entire yard, Mr. Morton. No one got through. There must have been only the man I spotted with the searchlight.

70
CONT'D
(2)

BRIAN

Can you describe him?

GUARD

It was just a quick look, sir, but I'd say he was about the same height and build as Mr. Kuryakin, here... If I didn't know better, I'd claim it was him.

ANGLE - ILLYA

71

looking totally uninterested, as Brian stares at him.

ILLYA

Well, that doesn't give us much to go on.

BRIAN (coldly)

Not much...But enough to make me think the cat wasn't the only diversion...Maybe the entire thing was a diversion.

ILLYA

I don't follow you.

BRIAN

I think you do... Well, I suppose I can trust you to write up the report of this incident to Mr. Waverly... Goodnight, Kuryakin!

He moves off abruptly.

ZIP TO:

EXT. LENORA'S APARTMENT HOUSE - NIGHT

72

Solo and Lenora emerge from Solo's car, start for the front door.

LENORA

Thank you for seeing me home.

72
CONT'D
(2)

SOLO

It's the least I could do.

(a beat)

I'm sorry if we've spoiled your
Saturday night.

They stop in front of the building entrance.

LENORA (sad smile)

Thank you, but when you're in love
with an U.N.C.L.E. agent, you get
used to it.

(a beat)

Do you agree with Mr. Waverly?
Is Brian making a tragic mistake?

SOLO (sighs)

I wouldn't put it that way. In
theory, I agree that U.N.C.L.E.
agents shouldn't get married. But
there are exceptions. In this par-
ticular case, I don't blame Brian.

BRIAN (o.s.)

Thank you, Mr. Solo.

CAMERA PULLS BACK as Brian moves to Solo and Lenora.

SOLO (surprised)

Brian...

BRIAN (seething)

All right, Solo, you've completed
your errand. Now take a message to
Waverly for me...Tell him that I
resent being treated like a marion-
ette...resent his intruding in my
personal life...And warn him, Mr.
Solo...I won't tolerate anything
more!He takes Lenora by the elbow and they turn toward
the front door of the building, open it, disappear
inside. Solo stands for a moment, then moves out
of SHOT.

INT. LENORA'S APARTMENT - SHOOTING TOWARD DOOR

73

as Brian and Lenora enter. Lenora switches on a lamp as Brian closes the door behind them. Brian turns and reacts. He reaches for a gun. Lenora is about to scream when a hand is placed over her mouth.

ANOTHER ANGLE

74

A THRUSHMAN holds a gun on Brian while the other continues to stifle Lenora's intended scream. Commander Newman enters the SHOT.

NEWMAN

Well, Mr. Morton... It's so nice
to see you again.

He suddenly reaches out and strikes Brian across the face with the back of his hand. Lenora reacts in terror.

FADE OUT

END ACT. ONE.

ACT TWO

FADE IN:

EXT. COTTAGE - DAY (EARLY MORNING)

75

ESTABLISHING a typical English country cottage on the grounds of a large estate.

ANOTHER ANGLE - MED. SHOT

76

as a large limousine and a smaller car pull up to the cottage. THRUSHMEN get out of both vehicles. They keep their guns ready as Brian and Lenora get out of the limousine followed by Commander Newman. All move to the entrance of the cottage and begin to enter.

INT. COTTAGE LIVING ROOM - DAY (EARLY MORNING)

77

as the group enters.

NEWMAN (to a THRUSH-
MAN)

Take the girl into the other room.

BRIAN

She stays with me!

NEWMAN

You're in no position to give orders,
Mr. Morton.

(to THRUSHMAN)

Keep her company.

The THRUSHMAN starts to guide Lenora by her elbow. She yanks her arm free and moves to the door of the other room. She looks back at Brian, her expression a mixture of courage and appeal to the man she loves. She opens the door and enters, followed by the THRUSHMAN.

ANOTHER ANGLE

78

BRIAN (seething)

Look, Newman, taking me is part of the game, but Lenora has no relationship to U.N.C.L.E.

NEWMAN

BRIAN
That has nothing to do with...

78
CONT'D
(2)

NEWMAN
Ah, but it has everything to do with
it!...

(a beat)
It cost me a great deal of time to
get those submarine plans...I was
set to deliver them when you and
your associates stole them from me!

Brian clams up. He glowers at Newman and looks
around, weighing the odds.

NEWMAN
I want the plans and quickly. And
with the least amount of effort.
You...you will get them for me.

YET ANOTHER ANGLE

79

Brian reacts.

BRIAN
You're out of your mind...There's
nothing you can do to me that'll
make me sell out!

NEWMAN
To you, Mr. Morton, perhaps not...
But then there's your fiancée...
(a beat; he smiles)
But, of course, you knew that was
coming all along, didn't you?

CLOSE - BRIAN

80

freezing.

ZIP PAN TO:

81-83 OUT

INT. WAVERLY'S HOTEL SITTING ROOM - MED. SHOT - DAY

84

Waverly, in a dressing gown, is studying the con-
tents of a folder (the dossier on Lenora). CAMERA
PULLS BACK and we see Solo and Illya standing nearby.
Waverly looks up at the others.

WAVERLY

The girl impressed me...Strong will
...a good streak of independence...
Jibes with her background informa-
tion...

(indicates the folder)

Although there isn't much here...

ILLYA (a bit cool)

We didn't have time to get more than
the basic facts.

(a faint trace of sarcasm
as he gestures to the folder)

They don't appear very compromising.

If Waverly detects the edge in Illya's voice and
manner, he lets it pass.

WAVERLY

What about the men in her life?...A
girl that beautiful...there had to
be someone before Mr. Morton...per-
haps a broken engagement...Check it
out.

ANGLE - SOLO

SOLO (hesitant)

Sir...Morton's agreed to finish the
assignment...Why are you interfering
in his personal life?

WAVERLY (an edge to
his voice)

I asked you to check into the girl's
background.

SOLO

I don't like it...

WAVERLY

It's not your job to like or dislike...

ANGLE - ILLYA

ILLYA

Mr. Waverly, we don't mean to ques-
tion your orders, but...

84
CONT'D
(2)

85

86

WAVERLY

Then don't!

(a pause as Waverly
softens a bit)

I'm sorry, gentlemen. I can appreciate how you feel, but ---

86
CONT'D
(2)

SOUND of a phone RINGING. Waverly turns and moves to the phone on a table.

ANOTHER ANGLE

87

as Waverly picks up the phone.

WAVERLY

Hello?

CUT TO:

INT. ROOM AT LONDON U.N.C.L.E. HEADQUARTERS - MED. SHOT

88-92

An attractive U.N.C.L.E. agent, MISS WALKER, is seated near some electronic equipment. There are computer tape reels spinning and a board which has various lights on it. There's also a small switchboard.

MISS WALKER

Mr. Waverly? Agent Walker here, on electronic security. I'm sorry to disturb you on a Sunday morning, sir.

WAVERLY

There's no rest for the virtuous, Miss Walker.

MISS WALKER (a bit
nonplused)

Yes, sir. There's something Mr. Morton should know about, but I haven't been able to locate him.

INTERCUT BETWEEN WAVERLY AND MISS WALKER

WAVERLY (concerned)

What's the problem?

MISS WALKER

I'm monitoring the board connected to the Documents Building...part of our security blanket for the submarine plans...

WAVERLY
Yes...Go on...

88-92
CONT'D
(2)

MISS WALKER
Well, there was a signal, sir...It lasted only twelve seconds so it may have been a temporary short-circuit in the board...

WAVERLY
More likely someone is trying to break in! Did you call the guard post?

MISS WALKER
Oh, yes sir...But they reported all clear...That's why I thought it might be a short...

WAVERLY (interrupting)
Keep trying to contact Mr. Morton. I'll send some men over immediately!

He slams down the phone and turns to Solo and Illya.

WAVERLY
The Documents Building! It looks like THRUSH is making another move. Get there, fast!

Illya and Solo move quickly to the door.

BACK TO MISS WALKER

93

at the switchboard. She has a headset on her ears and speaks into a mike as she keeps flipping a switch on the board.

MISS WALKER
U.N.C.L.E. HQ to Mr. Morton...
U.N.C.L.E. HQ to Mr. Morton...

CUT TO:

CLOSE SHOT - BRIAN (INT. VAULT) - DAY

94-98

as he takes his sender from his pocket and flips its button.

BRIAN
Morton to HQ.

INTERCUT between Brian and Miss Walker.

98
CONT'D
(2)

MISS WALKER

Mr. Morton...Agent Walker here.
Trouble on the monitor board...
A signal from Documents. I've
been trying to get you for some
time, sir. When I couldn't reach
you, I phoned Mr. Waverly.

Brian reacts and doesn't reply for a long beat.

MISS WALKER

I say, sir...are you still there?

BRIAN

Yes. I take it Waverly put a man
on it.

MISS WALKER

Yes, sir. Sent someone to the
Documents Building.

BRIAN

Right. If Waverly rings you, tell
him I'm on my way over there.
Someone may be trying to get into
the vault.

He turns off his sender. The CAMERA PULLS BACK
and we see for the first time that Brian is stand-
ing inside a vault. One of the large steel
drawers is open. A sheaf of plans is spread out
on a table. Brian takes a miniature camera from
his pocket and proceeds to snap pictures of the
plans. He takes a couple of shots of each page,
turns the page over, then goes on to shoot the
next page. He checks his watch and continues to
shoot pictures.

EXT. GATE IN WALL OUTSIDE DOCUMENTS BUILDING -
DAY - MED. SHOT

99

of two GATE GUARDS. One is holding a submachine
gun pointed at Solo and Illya while the other
checks their identification. Satisfied, he hands
the cards back to them, gestures them inside.

GATE GUARD

I doubt if you'll find anything
amiss, gentlemen. We've already
checked.

SOLO

Someone may have come over the wall.

GATE GUARD

That's always possible, sir. But all the doors and windows are wired to an alarm. It's been quiet as a cemetery.

99
CONT'D
(2)

SOLO

We'll just have a look around.
Thank you.

He and Illya move through the gate.

INT. VAULT - MED. SHOT

100

Brian is still snapping pictures. There are only two sheets of plans left to be photographed in the sheaf.

EXT. BUILDING - ANGLE ON AN ALARM BOX

101

as Illya and Solo enter the SHOT, examine it.

ILLYA

Locked.

SOLO

That never stopped you in the past.

Solo takes a pick from his pocket and inserts it into the lock. The small door springs open. Illya shines the light into the box.

INSERT: CLOSE SHOT - INSIDE ALARM BOX

102

We see a couple of disconnected wires.

SCENE

103

ILLYA

Only one thing could have caused the short signal on the monitor board.

SOLO (nods)

A window leading into the building was opened and closed again. Let's start checking.

He pulls his gun out. Solo and Illya move off

INT. VAULT - CLOSE - BRIAN

104

as he snaps two more shots. CAMERA PULLS BACK a little as Brian puts away his camera. He returns the plans to the open drawer and locks the drawer. Then he turns off the vault light and moves to the door.

INT. ROOM OUTSIDE VAULT - WIDE ANGLE

105

as Brian comes out of the vault. It's a large office-type room, containing several rows of filing cabinets. He's about to close the vault door when he hears a noise. Brian quickly moves out of the SHOT.

EXT. BUILDING - MED. SHOT

106

Solo and Illya stand outside a window covered with a grill. Illya tests the grill which, abruptly, comes free. Solo and Illya react. Illya lowers the grill to the ground. He checks the window and finds it unlocked. He raises it.

INT. ROOM - SHOOTING PAST BRIAN

107

crouching behind a filing cabinet. We see Solo climbing in through the window. A moment later, Illya follows him.

ANGLE - SOLO

108

moving cautiously toward the slightly open vault door with his gun ready. Illya joins him, also holding a gun.

INT. VAULT - SHOOTING TOWARD DOOR

109

as Solo pulls it open suddenly. He steps in, ready to fire. The vault is illuminated by the light from the other room and it is readily apparent that the vault is empty.

SOLO (looking
around)
Whoever was here, came and went.

ILLYA

Obviously. But we installed the automatic gas release. How did he get past it?

109
CONT'D
(2)

INT. ROOM

110

as Illya and Solo come out of the vault. Solo follows Illya as they move to the wall. Illya presses a wooden panel and it slides to one side, revealing a switch box.

SOLO

The switch was turned off before he entered the vault.

ILLYA

He must have known every security measure we took.

SOLO

From the looks of the vault door, he also knew the combination. Well, there's only one thing left to check.

Solo and Illya return to the vault and enter.

INT. VAULT

111

Solo and Illya look at the row of drawers in the vault wall.

ILLYA

If memory serves...
(points to a drawer)
This one.

Solo nods and takes his lock pick from his pocket. He inserts it into the drawer lock. The drawer opens. Solo and Illya react. Solo picks up a folder from the drawer, examines them briefly.

SOLO (surprised)

The submarine plans...still here.

He replaces the folder, closes the drawer -- which automatically locks. SOUND of vault door CLANKING shut. Solo and Illya turn sharply and rush TOWARD CAMERA.

REVERSE ANGLE

112

as Illya and Solo reach the door and frantically try to get it open. The handle won't turn.

INT. ROOM

113

as Brian moves away from the vault door and to the panel in the wall. He pulls the switch.

INT. VAULT

114

Solo is still vainly trying to force the door handle.

SOLO (straining)
He...must have been hiding...
out there...

SOUND OF HISSING. Solo and Illya react to the sound and turn and stare in awe.

ANOTHER ANGLE

115

HISSING SOUND continues as white gas seeps into the vault through several jets in the walls.

ANGLE - SOLO AND ILLYA

116

as the gas swirls around them. They cough and clutch at their throats. They stagger and collapse to the floor.

FADE OUT:

END ACT TWO

ACT THREE

FADE IN:

INT. ROOM CONTAINING THE VAULT

117

CAMERA PANS from the closed vault door to the open window in the adjacent wall.

EXT. BUILDING GROUNDS NEAR WALL - DAY

118

As Brian runs into the SHOT. He stops at the base of the wall. He takes a miniature grappling hook attached to a coil of nylon rope from his pocket. He tosses the grappling hook up toward the top of the wall. It catches onto the top of the wall outside the FRAME. Brian pulls the rope taut, then begins to climb.

INT. VAULT ANGLE SOLO AND ILLYA

119

lying on the floor, presumably dead. The white gas has now cleared.

EXT. GATE IN WALL OUTSIDE DOCUMENTS BUILDING - DAY

120

The two Guards are still on duty. SOUND of car. The guards react and hold their weapons ready as the car pulls into the SHOT and screeches to a stop. Brian gets out and moves quickly to the guards. They recognize him and salute. He acknowledges the salute.

GUARD

Mr. Morton...

BRIAN

Just got a call on trouble over here.

GUARD (shakes his head)

Some sort of mix up, sir. Mr. Solo and Mr. Kuryakin are inside checking now.

BRIAN

Oh? Well, I'll go see what they've found.

He moves quickly through the gate.

INT. ROOM CONTAINING THE VAULT 121

as Brian enters. He moves past the vault door to the open window. He takes out his gun and fires a couple of shots into the air.

EXT. GATE 122

as the guards react. They slam the gate shut and run off toward the building with their weapons ready to fire.

INT. A CORRIDOR 123

TWO MORE GUARDS race toward CAMERA with weapons ready.

EXT. BUILDING ANGLE ON OPEN WINDOW 124

Brian leans out of the window and shouts to two gate guards who run into the SHOT.

BRIAN (pointing)
He ran toward the wall. After him,
quickly!

INT. ROOM CONTAINING THE VAULT 125

as Brian turns away from the window. Two guards who were seen in the corridor come rushing into the room.

BRIAN (officiously)
Where were you when the man was breaking in?

CORRIDOR GUARD (alarmed)
A man, sir? We'd better...

Starts to turn toward the door.

BRIAN
Never mind. Stay here, I may need you. The others are after him.

Brian moves to the open panel in the wall and turns off the switch.

BRIAN (moving to the
vault door)
He may have had time to get into
the vault.

125
CONT'D
(2)

Brian works the combination to the vault door and
pulls it open. He reacts.

HIS POV SOLO AND ILLYA

126

on the floor of the vault. Brian and the guards
move into the SHOT. Brian kneels to examine them.
Both Solo and Illya begin to come around.

CORRIDOR GUARD (elat-
ed)

* Well, we trapped two of them with
the gas!

BRIAN (reacting)

These are U.N.C.L.E. agents! Take
them out and revive them.

ANOTHER ANGLE

127

as the guards help Solo and Illya to their feet.
Both are only semi-conscious. They take them out of
the SHOT. Brian moves to the plan drawer and un-
locks it. He shows relief, then closes the drawer
and locks it.

INT. ROOM OUTSIDE OF VAULT ANGLE SOLO AND ILLYA

128

as the guards prop up Illya and Solo in chairs.
One guard holds what looks like a small oxygen
tank connected to a respirator mask. He applies
the mask to Solo's face.

CORRIDOR GUARD

Take a deep breath of this, sir.

Solo involuntarily breathes in, reacts, and pushes
the mask away from him. The guard goes through the
same procedure with Illya. Both start to look bett-
er, but a little groggy as Brian re-enters the SHOT,

ANOTHER ANGLE

129

SOLO (to Brian)
Someone slammed the door on us, then
switched on the gas.

BRIAN
I gathered as much. I caught him
as he was about to open the vault
door again.. But he got out through
the window.

ANOTHER ANGLE

130

as the gate guard comes in.

GATE GUARD
He got away, sir. Apparently had
a car waiting.

BRIAN
All right, all of you return to
your stations. I'll send some
men down to patrol the grounds.

The guards leave.

BRIAN (to Solo and
Illya)
You'd better get back to your
hotel and sleep off the effects.
You'll be fine in a few hours.

Solo gets to his feet and staggers. He grabs
onto Brian to keep from falling.

ANGLE ILLYA

131

as he rises quite steadily. He stares at Solo
hanging onto Brian. His face betrays a small,
surprise reaction.

ANGLE SOLO AND BRIAN

132

as Brian helps Solo.

132
CONT'D
(2)

BRIAN

Steady as you go, Napoleon.

SOLO (grinning)

I'm okay now.. Just a little wobbly.

ILLYA (to Brian)

See you....And thanks.

Illya and Solo move out of the SHOT. A moment later, Brian follows.

ZIP TO:

EXT. COTTAGE - DAY

133

to establish.

INT. COTTAGE - MED. SHOT

134

Lenora is seated, looking tense. A couple of THRUSHMEN are standing nearby and looking toward Commander Newman, who checks his watch. Newman takes a THRUSH sender from his pocket and flips it on.

NEWMAN (to Sender)

Attention all sentries watching the approach roads. Morton should be here soon. Report when you observe him, then remain on duty. Someone may be following him.

He clicks off the sender and turns to Lenora.

NEWMAN

I hope your fiance has the good sense not to try to lead more U.N.C.L.E. agents to us.

LENORA (looking away)

He'll come alone. I know it.

ZIP TO:

INT. BRIAN'S CAR - DAY

135

Brian is at the wheel. Brian keeps checking the rear view mirror as he drives.

CUT TO:

INT. SOLO - ILLYA CAR - DAY

136

Illya is at the wheel, Solo sitting beside him.

SOLO

Keep your distance. I don't want him to spot us.

ILLYA

I assume we have a reason for following Brian....Tell me, what did you put into his pocket when you fell against him?

ANGLE - SOLO

137

SOLO

A listening device.

ILLYA

It has become a sad state of affairs when we can trust no one. ...Not even a fellow U.N.C.L.E. agent.

SOLO

Very sad. But I'm sure it's occurred to you that whoever broke into the Admiralty Records Building had an easy time of it.

ILLYA (nods)

Too easy. A sellout?

SOLO

Maybe. I hope not.

BACK TO BRIAN

138

He frowns at the rear view mirror, then stares out through the windshield, looking for something. He makes a sharp turn.

EXT. COUNTRY ROAD - DAY

139

Brian's car skids around a curve. (Left side of the road, this being England.) Moments later, the second car follows the maneuver.

INT. BRIAN'S CAR

140

Now he's certain he's being followed, he guns the engine.

EXT. COUNTRY ROAD

141

as Brian's car zooms into the SHOT.

ANOTHER ANGLE

142

as the car brakes, then skids on a sharp turn into a side road and out of the SHOT. A couple of moments later, the second car zooms past.

YET ANOTHER ANGLE

143

as Brian's car backs out of the side road and heads back in the direction he came from.

INT. BRIAN'S CAR

144

Brian checks the rear view mirror and smiles to himself. He turns the wheel as he goes into another turn.

ZIP TO:

EXT. A WOODED AREA - DAY - CLOSE SHOT

145

of a THRUSHMAN looking off as he holds a sender to his lips.

THRUSHMAN (to sender)
Morton passed the crossroad twenty seconds ago. No one is tailing him.

CUT TO:

CLOSE - NEWMAN IN COTTAGE

146

holding his sender.

NEWMAN
Very good. Remain at your post.

He clicks off the sender.

INT. SOLO-ILLYA CAR

147

SOLO (concerned)
He must have spotted us.

ILLYA (pulling the wheel)
Let's double back.

EXT. SOLO-ILLYA CAR

148

as it slows down and executes a U turn.

BACK TO SOLO

149

as he opens the glove compartment, revealing a short-wave receiver. He tunes it in. We hear the SOUNDS of static.

INT. BRIAN'S CAR

150

He looks into his rear view mirror. He seems satisfied that no one is following him. He turns the wheel, making another turn.

BACK TO SOLO

151

SOLO (to Illya)
Cut the engine for a minute...I
think I'm getting something.

Illya goes through the motions of bringing the car
to a stop. We hear, over the receiver, a sort of
clomping.

SOLO
Sounds like footsteps. He must
have stopped.

Solo adjusts the dials on the receiver. Sudden SOUND
of static. Then we hear the unrecognizable voice of
Commander Newman.

NEWMAN (filtered)
I was beginning to worry that you
had changed your mind.

CUT TO:

152-153 OUT

INT. COTTAGE - MED. SHOT - DAY

154

Brian is facing Newman. TWO THRUSHMEN stand by.
In b.g. we see Lenora seated on the couch.

BRIAN
I had to shake a car that may
have been following me.

He takes the small camera from his pocket. As he
does, he reacts. He quickly puts his finger to his
lips and signals Newman to keep quiet. He reaches
into his pocket and takes out something.

INSERT: A QUARTER-SIZED DISK

155

in the palm of Brian's hand.

ANGLE - BRIAN AND NEWMAN

156

as they stare at the disk. Brian looks around, then
moves to the fireplace, where a small fire burns.
He tosses it in.

CLOSE - THE FIRE

157

There's a small explosion like a small firecracker going off as the disk goes up in a puff of smoke.

CUT TO:

INT. SOLO-ILLYA CAR - DAY

158

where Solo and Illya react to the SOUND of the small explosion. Solo adjusts a dial, trying to pick up voice contact again. He shakes his head.

ILLYA

I suspect we've just lost a bug.

SOLO

We were pretty close to the source of transmission...Maybe a couple of miles.

ILLYA

Then let's cruise...We may be able to spot his car.

Solo nods. Illya starts the car.

INT. COTTAGE - ANGLE BRIAN AND NEWMAN

159

Newman has the minature camera in his hands. Lenora stands near Brian.

BRIAN

I can guess why Solo planted the bug. My breaking into the safe looked too simple.

ANGLE - LENORA

160

LENORA (to Brian)

But if Solo suspects you, Brian...

BRIAN

He can't prove anything. He doesn't even have enough to go to Waverly without making a fool of himself.

(to Newman)

When you develop the film, you'll see I've lived up to my side of the bargain.

NEWMAN

Oh, I take your word for it. Now,
you want to leave with Miss Adams.

160
CONT'D
(2)

BRIAN (nods)

That was your end of the deal.

Brian turns to Lenora and takes her arm.

BRIAN (to Lenora)

Let's go, Lenora.

ANOTHER ANGLE

161

as Brian and Lenora start toward the door. A THRUSHMAN blocks Brian's way.

BRIAN

Tell your watch dog to sit.

Newman nods at the THRUSHMAN who suddenly shoves Brian back into the room. Another THRUSHMAN quickly moves to Brian as Brian tries to draw his gun. He gets the gun away from Brian and pushes him toward the couch. The first THRUSHMAN grabs Lenora and holds her.

BRIAN (furious)

You've got the plans, Newman!
There's nothing else...

NEWMAN (interrupting)

There's more...much more!

ANOTHER ANGLE

162

as Brian looks helplessly toward Lenora being restrained by the THRUSHMAN.

BRIAN (to Newman)

Newman...I'm no more use to you. If you plan to sell me, or kill me, all right...but let Lenora go.

NEWMAN

You can both go...after you perform one more task for THRUSH...You're going to help me capture the submarine itself.

BRIAN (astonished)

You're insane...it's impossible...

NEWMAN

Impossible is the adjective of fools, Mr. Morton! I intend to get my men aboard the submarine and take it over.

BRIAN

It can't be done! Only Mr. Waverly can authorize bringing a group aboard the sub.

NEWMAN

Exactly! And you'll get Waver-
ly to make the authorization.

162
CONT'D
(2)

BRIAN

I won't do it! I can't!

NEWMAN (smiles)

We shall see.

He moves away from Brian to Lenora. Brian starts to lunge, but the THRUSHMAN holds him back. Another THRUSHMAN pokes a gun into Brian's ribs.

ANGLE NEWMAN AND LENORA

163

as Newman motions aside the THRUSHMAN holding Lenora. When the man lets go, Newman suddenly seizes her arm and twists it behind her. Lenora reacts and screams in pain.

ANGLE BRIAN

164

as he struggles against the THRUSHMAN.

BRIAN (furious)

Stop it...stop!

ANOTHER ANGLE

165

as Newman slightly releases his grip on Lenora's arm.

NEWMAN

I really detest violence, Mr.
Morton...but you give me no choice.

He suddenly twists Lenora's arm again. She writhes in agony.

* (NOTE TO DIRECTOR: Please observe network caution on this sequence:)

CLOSE BRIAN

166

His face reflects the tremendous strain he's under.

ZIP TO:

INT. CAR - ANGLE SOLO AND ILLYA

167

as both search for a glimpse of Brian's car.

SOLO

...We'll never find him at this rate.

ILLYA

When he returns to the city, he'll either go to his fiancée's place or his own.

SOLO (a beat as he considers)

Okay. One of us can watch Lenora's pad and the other one can wait at Brian's....I've got a lot of questions to ask Mr. Morton....And the sooner I get the answers, the better we'll all sleep.

Illya guns the engine.

ZIP TO:

INT. WAVERLY'S HOTEL SITTING ROOM - DAY - CLOSE ON WAVERLY

168

WAVERLY (stunned; into communicator)

You're sure....You're absolutely sure....

We SEE that Waverly is at a desk, wearing his street clothing now.

CUT TO:

INTERCUT WITH INT. COTTAGE - MED SHOT

169-173

Brian is speaking on his sender. Newman is behind him holding a gun close to Lenora's head.

BRIAN

Yes, sir. At least one member of the sub crew -- maybe more -- in the pay of THRUSH. Unfortunately, we can't identify them.

WAVERLY

Then I've got to call off the trial run. At least until we can rescreen the crew.

169-173
CONT'D
(2)

BRIAN

If you do that, THRUSH might make an immediate move....But there's a way...It wouldn't look suspicious if you took personal charge of the operation aboard the sub....Then if you'll issue clearances for myself and a group of agents, we can come aboard at the last minute.

WAVERLY (thoughtfully)

I see....We could post an agent at all critical posts during the trial run.

BRIAN

Exactly, sir.

WAVERLY

Very good, Mr. Morton....I'll issue the proper authorizations and meet you aboard the submarine at sailing time....And thank you.

He clicks off his sender.

ANGLE BRIAN AND NEWMAN

174

as Brian clicks off his sender.

NEWMAN

You did very well, Mr. Morton.

BRIAN

Even if you get aboard the sub, you won't stand a chance.

NEWMAN

Let me weigh the chances, Mr. Morton. The next step is even simpler. You're to return to U.N.C.L.E. headquarters and obtain several U.N.C.L.E. identification cards for me and my associates.

(smiles)

I know what you're thinking.

(a meaningful glance at Lenora as he clicks off the safety catch of the gun to her head)

...But you know what I'm thinking.

INT. U.N.C.L.E.'S LONDON HEADQUARTERS - MED SHOT - 175
DAY

The usual bustle in the corridor. We pick up
Brian moving quickly through to:

176-177 OUT

INT. CORRIDOR - ANGLE GLASS DOOR 178-179

on which is printed "Mr. Morton." Brian opens
the door. He enters the office.

INT. BRIAN'S OFFICE - ANGLE BRIAN 180

Abruptly, Solo moves into the SHOT with a gun
pointed at Brian. Illya moves in from the
other side and deftly pulls out Brian's gun
from his holster. Solo shoves Brian toward a
chair. Brian lowers himself into it.

BRIAN (wearily)
Put your weapon away...That sort
of threat would never work on me
and you know it.

SOLO
What would work? A bribe big
enough to support you and your
wife for life?

BRIAN (a long beat)
I'm no less dedicated than you,
Solo...Just more vulnerable...
They're holding Lenora.

ANOTHER ANGLE 181

as Solo and Illya react.

SOLO
Then you are the man who tried to
get the sub plans last night.

BRIAN
More than try...I copied the plans
with a microfilm camera...

ILLYA
You delivered them to THRUSH!

BRIAN

181
CONT'D
(2)

I had no choice!...They would have killed Lenora! Solo, listen to me...I figured that once I got Lenora out of there I would have a clear shot at Newman and be able to get the plans back. But he anticipated that.

SOLO (more statement
than question)

* He didn't let her go...

Brian nods.

ILLYA

Then why are you free..?

SOLO

Newman has another job for you..
a bigger one.

ANOTHER ANGLE

182

BRIAN

The biggest....He intends to capture the sub...

SOLO

And you're the key that'll open the doors.

BRIAN (strained)

I swear I came here, intending to tell...Even though I -- I know what will happen to..

(he breaks off; then,
with great difficulty)
But I can't to through with it...
I can't...

(desperately)
Can you believe me?

183-184 OUT

ANGLE SOLO AND ILLYA

185

They exchange glances.

SOLO (a long beat)

We believe you...But you are going to go through with it....You'll do everything Newman asks....

(smiles)
plus a little extra.

EXT. COUNTRY ROAD - ANGLE FROM ABOVE - DAY
as Brian's car speeds past.

186

EXT. WOODED AREA - MED. SHOT - DAY

187

A THRUSHMAN (same as in scene 145) is looking through field glass as diminishing SOUND of speeding car is heard. He puts down his glasses and takes a sender from his pocket. CAMERA MOVES IN TO A CLOSE SHOT.

THRUSHMAN (to sender)
Brian Morton just past my post.
He's alone in the car.

A hand reaches into the SHOT and grabs the man by the throat. CAMERA PULLS BACK and we see Illya jab the thumb of his other hand into the base of the man's neck. THRUSHMAN #2 stiffens and falls to the ground. Solo joins Illya.

ILLYA
He'll sleep for a couple of hours.

They start off.

ZIP TO:

EXT. COTTAGE - MED. SHOT - DAY

188

as Brian drives his car and stops outside the cottage. TWO THRUSHMEN come out of the cottage holding automatic weapons ready. As Brian gets out of the car, one man takes his keys from him while the other points his weapon at Brian. The first man moves around to the car's trunk.

BRIAN (nervously)
What are you doing?
(the man starts to open the trunk)
Oh, come on! You don't think I'm hiding someone in there!

Brian's nervousness really shows. The first man opens the trunk in the full expectation (which we hope will be shared by the audience) that someone is indeed inside. But the trunk is empty.

The first man jabs Brian with the muzzle of the gun, indicating that he's to go into the cottage. They all move off toward the cottage door.

188
CONT'D
(2)

INT. COTTAGE - WIDE ANGLE

189

as Brian enters, followed by the two THRUSHMEN. Facing them is Newman and another THRUSHMAN.

BRIAN
Where's Lenora?

NEWMAN
In the bedroom..quite safe and un-
harmed. You can see her as soon as
you give me the identification
cards.

Brian reaches into his pocket, takes out an envelope, and hands it to Newman who looks through the contents.

ANOTHER ANGLE

190

NEWMAN
Very good. I'm delighted to see
that in your case, love is still
stronger than loyalty.
(nods toward bedroom door)
Go, my friend, your lady love is
waiting.

Brian starts to cross in front of Newman. Suddenly, he turns and sends a haymaker to Newman's jaw. Newman goes down and Brian jumps on top of him.

SERIES OF CUTS

191-195

as Newman and Brian roll on the floor. The THRUSHMEN move in and try to get to Brian. SOUND of breaking glass. CAMERA ZIP PANS to a window with a shattered pane. Illya stands in the frame with an automatic U.N.C.L.E. weapon in his hands.

ANGLE - A THRUSHMAN

196

firing his weapon at Illya. Illya returns the fire. CAMERA PANS to open doorway where Solo blazes away with his weapon.

WIDE ANGLE

197

as Solo moves into the room. One THRUSHMAN is on the floor. The other two raise their hands. Illya comes in through the window. Brian yanks Newman to his feet.

BRIAN

I'll get Lenora.

He moves to the bedroom door and exits through it.

SOLO

Now, Commander Newman..If you'll just give us the microfilm...

NEWMAN

Yes, of course..It's in my pocket.. If you'll permit me...

ILLYA

Reach in very slowly..

As Newman reaches into his inside jacket pocket, Brian comes out of the bedroom with Lenora. He moves her to a position behind Solo and Illya.

ANOTHER ANGLE

198

as Newman takes a small roll of microfilm from his pocket.

SOLO (to Brian)

Check it, Brian.

Brian moves to Newman and takes the roll of film. He pulls open the roll and holds it up to the light.

BRIAN (nods)

My film, all right.

ANGLE - NEWMAN

199

Looking past the others.

NEWMAN

Mr. Morton, you behaved exactly as I anticipated. Now I will be able to deliver not only the submarine, but Waverly, Solo, and Kuryakin as well.

199
CONT'D
(2)

LENORA (o.s.)

You have a choice...

CAMERA WHIPS to Lenora standing behind Solo and Illya holding the automatic weapon dropped by one of the THRUSHMEN.

LENORA (continuing)

You can go dead...or alive.

The U.N.C.L.E. men react.

FADE OUT.

END ACT THREE

ACT FOUR

FADE IN:
INT. COTTAGE - WIDE ANGLE

200

TWO THRUSHMEN hold their weapons pointed at Illya, Solo, and Brian, who are seated. In another part of the room, Newman and Lenora are at a desk working on the identification cards.

ANGLE LENORA AND NEWMAN

201

NEWMAN
This should do it.

Newman signs the last of the I.D. cards and rises. He moves to the THRUSHMEN guarding the U.N.C.L.E. men. He gives them each an I.D. card.

NEWMAN (to a THRUSHMAN)
Bring the limousine around.

The man goes out.

ANGLE BRIAN

202

as he catches Lenora's eye.

BRIAN
What did he promise you, Lenora...
a million pounds..Two million?
What makes you think he'll pay off?

Lenora looks away.

ANOTHER ANGLE

203

NEWMAN (amused)
True love dies hard, Mr. Morton.
But perhaps I can help it die
more easily. Lenora didn't sell
out. She's been a THRUSH agent for
several years.

SOLO
A long range investment.

NEWMAN

Exactly. For six months, our dear Lenora played the part of a girl in love...

(laughs)

The entire effort was almost wasted when Mr. Morton decided to get married and resign from U.N.C.L.E.

(laughs again)

Imagine! A top U.N.C.L.E. man marrying a THRUSH agent! Wouldn't you say that's carrying togetherness a bit far?

203
CONT'D
(2)

ANGLE BRIAN

204

as he suddenly leaps off his seat and dives at Newman, sending him crashing to the floor.

ANGLE THE THRUSHMAN

205

guarding Iliya and Solo. He threatens them with his weapon as they try to rise.

ANOTHER ANGLE

206

as Brian pulls Newman to his feet and sends him crashing into a wall with a tremendous wallop. In b.g., Lenora holds a gun in her hand.

ANGLE NEWMAN

207

on floor.

NEWMAN (shouting
to Lenora)
Kill him!

ANOTHER ANGLE - FEATURING LENORA

208

hesitating to shoot as Brian grabs at Newman, who scrambles out of his grasp. The THRUSHMAN who went out to get the car, suddenly appears in the SHOT.

ILLYA (shouting)

Look out!

The THRUSHMAN brings Brian down with a chop to the back of his neck.

ANGLE NEWMAN

209

staring at Lenora. She looks away.

ZIP TO:

EXT. GATE AT SHIPYARD - MED SHOT - DAY

210

A limousine pulls up. A GATE GUARD (#2) moves to the driver's side of the car. (NOTE: This is the same man we have seen in scene 70.)

INT. LIMOUSINE - ANGLE TOWARD DRIVER'S WINDOW

211

as GATE GUARD #2 approaches. Brian is at the wheel. Seated beside him is Commander Newman. Solo and Illya are on jump seats in the rear. Behind them are two THRUSHMEN and Lenora.

INSERT: NEWMAN'S HAND

212

holding a gun pressed against Brian's ribs.

EXT. LIMOUSINE

213

The guard salutes Brian.

GATE GUARD TWO
Afternoon, Mr. Morton....
(glances at the passengers)
I.D. cards, please.

Brian passes him a packet of cards.

BRIAN
All seven here...

GATE GUARD TWO
Good-oh.
(glances through the cards,
passes them back)
Mr. Waverly's been expecting you
aboard. Pleasant sailing, sir.

ANOTHER ANGLE - LONG SHOT

214

as the limousine glides through the gates.

INT. CONTROL ROOM OF SUBMARINE - MED SHOT

215

Waverly and the submarine captain are standing near the ship's controls where a ship's officer is making adjustments on the futuristic looking control panel.

CAPTAIN (to Waverly)
I don't like this at all, Waverly.
It'd be wiser to have my entire
crew assemble on the dock. We'd
have the sub cleared and safe in
five minutes.

WAVERLY
You don't know THRUSH. One un-
usual move on our part and their
man might blow up your ship.

A WHISTLING SIGNAL is HEARD. The captain presses
a button under a speaker above the controls.

CAPTAIN
Captain here.

VOICE ON SPEAKER
Party of seven U.N.C.L.E. agents
on board, sir.

CAPTAIN
Good.
(presses another button)
All hands, secure hatches and assume
sailing stations. We will be under
way immediately.
(nods to the officer at the
control panel)

The officer flips switches, turns dials, then
presses a button. A slight humming SOUND is
HEARD. CAMERA lurches slightly.

CAPTAIN (to Waverly)
We're under way.

WAVERLY
I'll meet my men and get them
stationed.

He moves out of the SHOT.

INT. SUBMARINE CONNING TOWER ROOM - MED SHOT

216

A sailor is seen unconscious on the floor. The two THRUSHMEN are tying Illya, Solo's and Brian's hands behind them as Lenora holds a gun on them. A ladder leads up to the conning tower and there are various doors in the bulkheads.

ANOTHER ANGLE

217

as Waverly enters the room. He reacts. He reaches for his gun. Newman suddenly moves into the SHOT behind Waverly and points the muzzle at Waverly's head. He relieves Waverly of his gun.

NEWMAN

I know you have many questions to ask, Mr. Waverly. And I'm sure your men will fill you in while we attend to some details.

A THRUSHMAN moves to Waverly and quickly ties his hands behind him. Newman moves to a door marked "Storage" and opens it.

NEWMAN

Put them in here.

The THRUSHMEN herd the four U.N.C.L.E. agents into the locker.

INT. LOCKER ROOM

218

as Waverly and his men are shoved in. The room is lined with various cases, all secured to the floor with snap-on cables.

NEWMAN

Tie them to the cables, then lock them in this room...quickly!

INT. CONTROL ROOM

219

as the captain watches a small tv monitor near the control panel.

CAPTAIN (to officer
at controls)
We're approaching the channel.
Maintain speed for seven seconds,
then submerge to fourteen fathoms.

219
CONT'D
(2)

A long wait, then the CAMERA TILTS slightly to indicate the sub is submerging before it levels off again. Newman enters the SHOT. The captain nods to Newman, who moves behind him and looks at the tv monitor.

NEWMAN
You're doing beautifully, Captain.
Keep up the good work.

The captain suddenly stiffens as he feels something in his back.

ANOTHER ANGLE

220

as he turns and stares down at the gun in Newman's hand.

221 OUT

INT. LOCKER ROOM - MED SHOT

222

All four U.N.C.L.E. men are seated around the room on the floor. Their hands behind them are lashed to the cables tying down the cases. All struggle with their bonds.

ILLYA (to Waverly)
...They're in the crew's quarters.
And, of course, they took over the
radio room.

WAVERLY
I assume they relieved you of all
your concealed weapons.

SOLO
They didn't miss a thing.

WAVERLY
Then I suppose it's up to me.

ANGLE WAVERLY

223

as he bends his head toward his lapel where a white carnation reposes. He grasps the carnation with his teeth, then pulls his head back. As the carnation comes free, we see it is attached to a thin steel blade about five inches long. Waverly tosses the blade with a snap of his head.

ANGLE BRIAN

224

as the carnation blade lands near him. He strains against the ropes and twists his body, trying to reach the blade with his fingers.

CLOSE BRIAN'S TIED HANDS

225

as they inch toward the blade and finally make contact.

INT. CONTROL ROOM

226

A THRUSHMAN holds a gun on the officer at the controls. Newman faces the captain while Lenora stands to one side.

CAPTAIN

You'll never pull this off...As soon as the rest of the crew discovers what's happened, you'll be finished.

NEWMAN

In twelve minutes we'll rendezvous with a fishing vessel...They'll send a new crew aboard.

(to his man)

If he tries anything...shoot him.

The THRUSHMAN waves his gun at the captain who grudgingly backs off a bit.

ANOTHER ANGLE

227

as Newman signals to Lenora. She moves to him and they move away from the others as the CAMERA FOLLOWS to the entrance door of the control room. CAMERA MOVES IN TO a MED. CLOSE SHOT. Newman offers a cigarette to Lenora. She shakes her head. He lights

NEWMAN

There's something very special I
want you to do, Lenora...

(a long beat)

I want you to kill Brian Morton...
Kill him, now.

LENORA (appalled)

But why?!...There's no reason...

NEWMAN

Simply to prove I can trust you in
the future...You should have shot
him in the cottage when he attacked
me...But you hesitated. Why? Have
you fallen in love with him?

ANGLE LENORA

LENORA (a beat)

You're being childish.

NEWMAN

Perhaps so. You shall have the oppor-
tunity to prove it.

Lenora glares at Newman for a moment. She starts to
retort, but controls herself.

LENORA (strained)

I..will obey your order.

NEWMAN (smiles)

For your sake, Lenora -- I'm glad.

Lenora turns and goes out through the door. Newman
continues to smile as he looks after her.

INT. LOCKER ROOM - ANGLE BRIAN

229

as he struggles with the blade behind his back. He
reacts as he obviously cuts himself.

BRIAN (straining)

I..I'm getting it..

He suddenly yanks a hand free. The others react.

ANOTHER ANGLE SHOOTING TOWARD DOOR

230

with Brian in f.g. His free hand finds the blade on the floor behind him. He grasps it again and starts working on the ropes on his other wrist. In b.g. the door opens. Brian freezes.

ANGLE LENORA

231

as she comes through the door with a gun in her hand.

REVERSE ANGLE - LENORA'S POV

232

CAMERA PANS Solo, Illya and Waverly, then comes to rest on Brian glaring defiantly at Lenora.

ANGLE BRIAN AND LENORA

233

as she moves closer to him, she lowers her gun. The others are seen in the b.g.

LENORA (hesitant)

Brian...I -- think we have to say
goodbye now.

BRIAN (sarcastic)

Parting is such sweet sorrow.

LENORA (a beat)

Yes...

BRIAN

Conscience, Lenora? I don't be-
lieve it.

(bitterly)

Get out of here, Lenora...Good-
byes aren't for us.

LENORA (strained)

If...if it were the other way around...
If your Mr. Waverly had ordered you
to kill me.....

Brian blanches as he realizes why Lenora's come. The others in the b.g. get the message, too, and react.

BRIAN

Can...can you do it, Lenora?

LENORA (quietly)

I must.

233
CONT'D
(2)

She raises her gun.

ANOTHER ANGLE

234

WAVERLY (quickly)

Miss Adams... It is the nature of
the female scorpion to destroy
the male after he has loved her...
but...

Lenora turns toward Waverly, furious.

LENORA

Shut up!

WAVERLY (persisting)

...But unlike the scorpion, a
human can choose not to kill. I
can promise you amnesty if you
release us.

Lenora suddenly fires at Waverly. All react.

CUT TO:

INT. CONTROL ROOM

235

Newman hears the shot and smiles to himself.

BACK TO THE LOCKER ROOM

236

as Lenora glares at Waverly. The bullet scarred
the paint on the wall above Waverly's head. The
others react.

ANGLE BRIAN'S BACK

237

as he frees his other hand.

ANGLE - LENORA

238

LENORA

You're right, Mr. Waverly. I do
have a choice...And I choose to
carry out my orders.

She turns to Brian again and looks at him. For a
moment, her face softens. Brian stiffens, ready to
leap.

LENORA

Goodbye--

(half-sardonic--but half sincere)
my love.

She's about to pull the trigger. Brian suddenly
leaps to his feet and chops the gun out of her hand.

ANOTHER ANGLE

239

as Lenora desperately grabs for the gun on the floor.
Brian pushes her out of the way. She falls against
one of the gear cases and strikes her head.

CLOSE LENORA

240

as she slumps unconscious to the floor.

ANOTHER ANGLE

241

as Brian scoops up Waverly's carnation blade and
quickly cuts Solo's ropes. He hands the blade to
Solo, who starts releasing the others as Brian moves
to Lenora and kneels beside her.

ZIP TO:

242-243 OUT

THEIR POV INT. CONTROL ROOM

244

Newman and the second THRUSHMAN stand guard over the
captain and the officer at the controls.

NEWMAN (to Captain)

My sympathy, Captain. You've had
your new command for such a short
time...

CAMERA MOVES TOWARD the door as it slowly opens, revealing Illya with a gun in his hand.

244
CONT'D
(2)

WIDE ANGLE

245

As Solo and Waverly rush into the SDT from one side and Illya from the other. Newman and the THRUSH-MAN bring up their guns, but they think better of it as Waverly's voice freezes them.

WAVERLY

Don't try it! All right, gentlemen, drop your weapons and move away from them.

Newman and the THRUSHMAN drop their guns to the floor and start to raise their hands. Newman suddenly spins and brings his hand down on the controls.

VARIOUS ANGLES

as the CAMERA TILTS WILDLY BACK AND FORTH indicating the sub is out of control. Everyone but Newman is knocked off his feet and roll in corresponding action to the CAMERA movement. Newman hangs onto the control panel throughout. Suddenly, the ship is brought level again.

ANGLE NEWMAN

251

as he scoops up a gun and points it at Waverly. The others have lost their guns during the action. Illya makes a grab for one on the floor. Newman fires one shot and the gun skitters away. The THRUSHMAN retrieves a gun and points it at Solo and Illya. The captain gets to his feet and moves to the officer, lying unconscious on the floor.

CAPTAIN

He's been injured.

NEWMAN

How unfortunate....We're near the rendezvous now. Take over the controls, Captain, and bring your ship to the surface.

ANOTHER ANGLE

252

as the captain moves toward the controls. Brian appears in the doorway.

NEWMAN (reacting)

Stop or --

Brian charges at Newman. Newman fires.

ANGLE BRIAN

253

as he's hit. He staggers momentarily, then summoning up a burst of energy, he charges toward the CAMERA.

ANOTHER ANGLE

254

as Brian reaches Newman and gets his hands around Newman's throat. They crash into the controls.

WIDE ANGLE

255

as the CAMERA TILTS SHARPLY and stays TILTED. Everyone struggles to maintain his balance. Solo leaps at the THRUSHMAN and knocks him down and out with one punch. Krohler crashes to the floor with Brian on top of him, his fingers still clutching Krohler's throat. The captain gets to the controls.

ANOTHER ANGLE

256

as the ship levels off again. Illya moves to Brian and pries him off of Krohler, who gasps for breath. Brian slumps over. The front of his jacket is soaked with blood.

ILLYA

He'll make it if we can get him to a hospital.

WAVERLY (to captain)

Bring your ship to the surface and head back to port at full speed!

The captain starts manipulating the controls, as Solo yanks Krohler to his feet.

SOLO

After you, Commander.

(as Krohler hesitates)

Full speed ahead.

He shoves Krohler ahead of him as they move off.

INT. WAVERLY'S OFFICE AT U.N.C.L.E. HQ IN NEW YORK

257

* Waverly, dressed in striped trousers and frock coat, is putting some papers in an attache case. The intercom BUZZES. Waverly switches it on.

LISA'S VOICE

Mr. Solo and Mr. Kuryakin are here, sir...And Mr. Morton.

WAVERLY (frowns)

Send them in.

ANOTHER ANGLE

258

- * as Brian enters, his arm in a sling, flanked by the boys.

WAVERLY

- * Gentlemen...Mr. Morton...It's good to see you. But I had no message that you were coming to New York.

BRIAN

I wanted to do it in person this time, Mr. Waverly.

He reaches into his pocket and takes out an envelope. He hands it to Waverly.

WAVERLY

What's this?

BRIAN

My resignation. I know you were expecting it.

Waverly stares at him icily, then tears up the envelope.

WAVERLY

Nonsense. She was a very attractive girl. After all, U.N.C.L.E. agents are only human.

- * Solo and Illya exchange glances.

WAVERLY

Mr. Morton, you're being reassigned to our Antarctic Communications Division. I think you could use a few months to...cool off.

Waverly moves to the door.

WAVERLY

- * And now you must excuse me, gentlemen. I must catch a plane to Paris. I'm to be best man at the wedding of an U.N.C.L.E. agent there.

ANOTHER ANGLE

259

as the others react in astonishment.

SOLO
Just a minute! Uh, sir...but did
you try to talk the agent and his
girl friend out of marriage?

259
CONT'D
(2)

WAVERLY
I always do.

ILLYA (hesitantly)
But you didn't -- ah -- investigate
the girl's past or --

★ WAVERLY (indignant)
Certainly not! I'd hardly do a thing
like that.

★ SOLO
But -- ah -- sir --

WAVERLY
In Laura Adams's case, I was sus-
picious from the beginning. But I
saw no reason to tell either of you
just in case my suspicions were un-
founded.

SOLO
Ours to do or die...

ILLYA
Not to reason why.

WAVERLY
Exactly! Now, if you'll excuse me...

He opens the door and turns back for a moment.

WAVERLY
I'm still convinced that U.N.C.L.E.
agents make terrible husbands. And
I'll continue to tell this to any
girl who's foolish enough to fall
in love with any of you...Good day,
gentlemen!

Waverly goes out. The boys exchange sheepish grins
as we

FADE OUT:

THE END